

Heroic Rescues in First Part of New Serial Photo-Play

'Dragon's Claw' Episode of
'Mistress of World' Also Has
Picturesque Scenes.

RIVOLI and RIALTO—The "Mistress of the World," with Miss Mia May in the first of four Paramount episodes, "The Dragon's Claw." Written by Carl Epler and directed by Joe May for UFA, German film company.

A large opportunity is afforded here for shivery music by the orchestra. It is a long time since there was such a chance for instrumental shuddering. Serials have been in abeyance in American movie houses since the days before the war, and this unique experiment in reviving them at two big Broadway film palaces simultaneously once more makes the orchestral accompaniment an essential part of the action, as in the old melodrama days when the musicians played cold perspiration drops rather than notes.

Heroic rescue work was obviously applied in reducing this story of the Danish girl who searches over most of the wild spots of the globe for the Queen of Sheba's lost treasure, in order to bring it within the compass of an entertainment where the American fan wouldn't feel he was devoting himself to a Wagnerian cycle on the screen. The original play was shown in Germany, and it is something like fifty-two reels, shown in thirteen installments, and in diminishing it to a series of four episodes it can be seen that two-thirds of the material had to be squeezed out of it without endangering its vitality. The condensation is apparent enough in the first installment, for it contains three separate "kicks" that were no doubt designed to give stubby Teutonic hair in three different installments.

Impressed by Oriental Villain.

You watch Helen Farnham in the Chinese phase of her search being imprisoned by an Oriental villain who has lured her all the way to Canton with the pretense of offering her a governor's son, and then she is rescued by using a dungeon filled with rising water to convince her he has the right idea about hasty matrimony. After her escape, aided by Dr. Kien Lung, a Chinese physician, she is rescued by using a dragon to convince her he has the right idea about hasty matrimony. After her escape, aided by Dr. Kien Lung, a Chinese physician, she is rescued by using a dragon to convince her he has the right idea about hasty matrimony.

Taken by and large, it is a good, workmanlike adaptation of a serial that distinguishes above similar fabrications primarily by its quality of acting. Sometimes it runs around on false motivation. One can see no reason why the penniless girl, searching for a fortune that will make her mistress of the world, shouldn't accept in stead of the wealthy Danish attaché and settle down with a couple of servants. It is hard to see how she can resist him when he offers her a fortune of \$250,000, and she is offered a vast state off its hinges to save her from the beggar's life—he need never worry about forgetting his lackey if they should marry. One can see no reason why the penniless girl, searching for a fortune that will make her mistress of the world, shouldn't accept in stead of the wealthy Danish attaché and settle down with a couple of servants.

Vivid Scenes in the Orient.

The incongruities are no more than that of the average serial, and it has imagination to burn. China is named as the actual location of the scenes, 350,000,000 people live there, and it is a vast state off its hinges to save her from the beggar's life—he need never worry about forgetting his lackey if they should marry. One can see no reason why the penniless girl, searching for a fortune that will make her mistress of the world, shouldn't accept in stead of the wealthy Danish attaché and settle down with a couple of servants.

FOR JEWISH WAR RELIEF FUND Million Tickets for Movies Donated and Many Benefits Arranged.

A million tickets for the "movies," road for any malice during the month of March, have been donated to the \$500,000 Jewish War Relief fund by the motion picture theaters of New York, according to E. F. Albee, who with B. S. Moss heads the theatrical division of the campaign workers.

As these tickets are to be sold at 25 cents each and the full sum turned over to the relief fund, the contribution is equivalent to a quarter of a million dollars and the largest single item yet to be credited to the campaign.

'FIRST MAN,' NEW O'NEILL PLAY, IS A GLOOMY SUBURBAN STORY

Drama Presented at the Neighborhood Playhouse Is Based on Old Theme.

NEIGHBORHOOD PLAYHOUSE—The "First Man," by Eugene O'Neill. The play is a gloomy suburban story, based on an old theme. It is a drama presented at the Neighborhood Playhouse, based on an old theme.

It is not fortunate for the reputation of Eugene O'Neill that his present work assures the production in one way or another of any drama he may write. There is of course no means for the commentator to know the experience of "The First Man," which was acted at the Neighborhood Playhouse on Saturday, in the commercial theater. Whether it was ever offered there or not, it found its first performance in one of the more or less private theaters that have done so much to encourage the talents of the playwright. It would have been very much better for Mr. O'Neill's reputation if "The First Man" had never been played anywhere.

There is in the dialogue much of the author's own life, and it is not surprising that the play is a gloomy suburban story, based on an old theme. It is a drama presented at the Neighborhood Playhouse, based on an old theme.

The horror of the explorer that his wife is to have a child, which will prevent her presence on his journey to China, since she is his best aid in his scientific pursuits, in no way affected by the scandal of his family, which insists that the father of the unborn infant is one of the wife's friends, a fellow explorer, and that she is not to be skilfully arranged by the playwright. They enter the scene and depart with the mechanical awkwardness of an operatic chorus.

Miss Margherita Sargent.

protests his devotion to the boy, whom he will rear lovingly out of his affection for the dead woman. So not only are the slanders rebuked but "The First Man" unlike most of those in this theater, ends on an optimistic note.

Mr. O'Neill has not told the story of the paranoiac of the villagers with any of the dramatic power of the play. The horror of the explorer that his wife is to have a child, which will prevent her presence on his journey to China, since she is his best aid in his scientific pursuits, in no way affected by the scandal of his family, which insists that the father of the unborn infant is one of the wife's friends, a fellow explorer, and that she is not to be skilfully arranged by the playwright.

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ARNOLD DALY AS VOLTAIRE.

To Have Role of Great French Philosopher in New Comedy. Arthur Hopkins announces he soon will produce a new comedy, "Voltaire," at the Plymouth Theater, where "The Sign of the Cross" is running. Arnold Daly will be starred in the role of the great French philosopher. The comedy is the result of collaboration between two new playwrights, Miss Lelia M. Taylor and Gertrude M. Purdy. "Voltaire" deals with an amusing and exciting twenty-four hours during the exile from Paris of the great Frenchman in the chateau at Ferney in the year 1763. The settings for the comedy will be designed by Robert Edmund Jones and the action is being made under Mr. Hopkins' personal supervision.

UNDERWORLD SCENES IN 'DETERMINATION'

Whitecap Settlement Work
Hero in New Picture.

CAMEO—"Determination," produced by U. S. Moving Pictures Corporation and presented by Lee-Bradford. The hero does almost as great wonders with a chair run in a fight as Samson did with his jawbone of an ass. Though he is a wealthy young settlement worker, he is the poor of London's Whitechapel, he handles a trio of underworld denizens without gloved hands—naturally, for he is rescuing a beautiful American heiress in distress. The three men have dragged her to their underground lair, but the hero makes them sorry for it, stabbing and choking them with the chair rung and doing everything but shooting them with it.

The photograph, which was finished after the original producers had achieved much notoriety in the papers, is like that of a through-fall of life's hectic moments. His sound and fury may signify nothing, but at least they keep one's eyes occupied during the hours. There are underworld scenes galore, with dope deals, crooks and dancing girls, varied excursions into glittering British high life, with servants in livery constantly announcing that dinner is served. A coarse race thrills when the diet of fights threatens to become monotonous. And the divergent characters of two brothers show what "determination" can do in this world, even to finishing a picture.

Alphons Lincoln plays the dual role of the brothers acceptably, and Miss Irene Thorne alternates with being pretty and silly. The American girl, who is interested in slumming, is bound inevitably to marry the hero. Miss Corinne Uzzell does with a good sense of dramatic values, while Maurice Costello appears once more in a minor role, brings a silent echo of the days when he was the first matinee idol of the screen. The Whitecap scenes are as good as any such that could be produced in New Jersey.

AIDS STAGE CHILDREN'S FUND.

More than 1,000 persons attended a benefit performance for the stage children's fund at the Casino Theatre yesterday. Two hundred children, all under 12 years of age, appeared on the stage in various acts and numbers. The proceeds will go to the fund, which is to establish a summer home for stage children. Mrs. Millicent Thorne is president and founder of the fund.

Notes of the Stage

William A. Brady will present a new play, "Up the River," at the Plymouth Theater to-night. The company is headed by Brady, who is a well-known actor. The play is a comedy, and it is expected to be a success.

The stage setting for "The Sign of the Cross" at the Plymouth Theater, which is a reproduction of the original, is a masterpiece of scenic art. The set is a reproduction of the original, and it is expected to be a success.

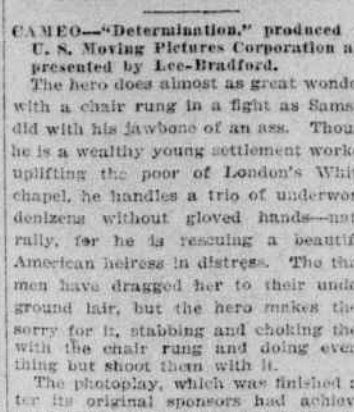
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SOUSA WEEK AT KEITH'S.

Beginning at to-day's matinee, every theater on the Keith vaudeville circuit will start "John Philip Sousa Music Week" in celebration of the twenty-fifth anniversary of his composition of "The Stars and Stripes Forever," and at every performance during the week, that world famous march will head the musical program, which will include "The Washington Post," "Sembrance," "The Stars and Stripes Forever," and "The Stars and Stripes Forever." It was in the latter musical extravaganza that Hurler and Season, the theatrical producers, took them to London, where they created a sensation. They appeared at several "command performances" at Buckingham Palace. Williams made many charity banquets, and he was a member of the London Society. He was a member of the London Society, and he was a member of the London Society.

Gatti-Casazza to Head Metropolitan Opera Until 1926



Giulio Gatti-Casazza.

Giulio Gatti-Casazza's contract as general manager of the Metropolitan Opera Company has been extended for three years more after its expiration at the end of next season, it was announced yesterday by Otto H. Kahn, chairman of the board of directors. As this is Mr. Gatti-Casazza's fourth season at the Metropolitan he will have been manager of the company eighteen years when the new contract ends. He came here from Milan, where for ten years he had been the general manager of the Scala Opera. His administration at the Metropolitan is the longest in its history.

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